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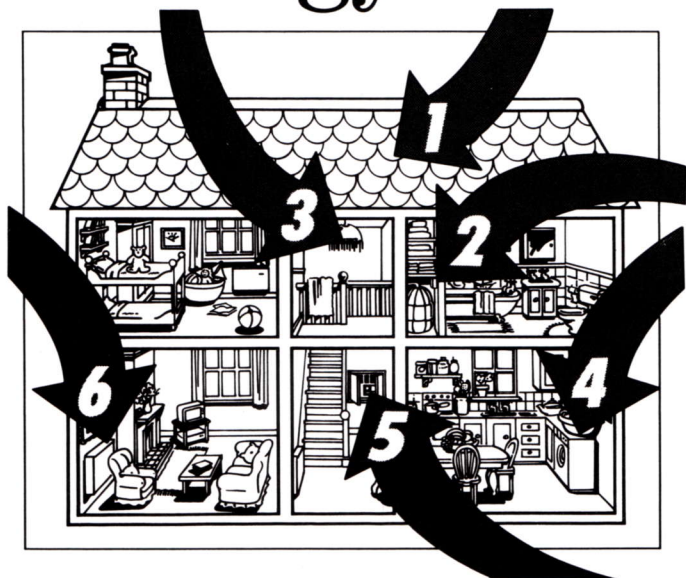
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## Così fan tutte

Opera buffa in two acts

*Music* Wolfgang Amadeus Mozart

*Libretto* Lorenzo Da Ponte

*Conductor* Simon Joly

*Director* Dieter Kaegi

*Designer* Bruno Schwengl

*Lighting Designer* David Colmer

*Assistant Director* Paul Baillie

DGOS Opera Ireland Chorus  
*Chorus Master* Stuart Hutchinson

*National Symphony Orchestra*  
by kind permission of the RTE Authority

18, 20, 22, 24 April 1993

*There will be one interval*

Così was first performed at the  
Burgtheater Vienna, on January 26, 1790.







Wolfgang Amadeus Mozart  
1756-1791

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# CAST

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In order of appearance

<i>Ferrando, an officer in love with Dorabella</i>	Kip Wilborn
<i>Guglielmo, an officer in love with Fiordiligi</i>	Paul Whelan
<i>Don Alfonso, an elderly philosopher</i>	Eric Roberts
<i>Fiordiligi</i>	Mariette Kemmer
<i>sisters, young ladies of Ferrara</i>	
<i>Dorabella</i>	Yvona Skvarova
<i>Despina, their maid</i>	Mary Callan Clarke
<i>Repetiteur and Harpsichord</i>	Alex Collinson
<i>Stage Manager</i>	Annie Rushworth
<i>Assistant Stage Managers</i>	Alison McCardle, Kate Wood

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# THE STORY

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## ACT ONE

In Naples, the elderly cynic Don Alfonso discusses women with two young officers, Ferrando and Guglielmo. The two gallants insist their sweethearts are paragons of virtue ("La mia Dorabella") and confidently accept Alfonso's bet that he can prove the girls fickle.

In their garden, the sisters Fiordiligi and Dorabella revel in their love for the two officers, showing pictures they carry ("Ah guarda, sorella").

Alfonso comes in with sad news: the young men have been called to arms. They appear, and the five make elaborate farewells ("Sentio, o Dio"). Ferrando and Guglielmo embark, lamented in a farewell trio ("Soave sia il vento"). Alfonso, alone, delivers one last jeer at woman's inconstancy.

The maid, Despina, offers the girls morning chocolate and advice about forgetting old lovers with the help of new ones ("In uomini, in soldati"), but her mistresses, hysterical with grief, resent her capricious approach to love. Dorabella in fact is outraged ("Smanie implacabili"). When they leave, Alfonso comes to bribe Despina to help introduce two foreign friends of his to the ladies. When they arrive, the ladies are scandalized to see the strangers, whom they do not recognize as their lovers in disguise. The foreigners declare their admiration for the sisters, but both repulse them, and Fiordiligi likens her fidelity to an immovable rock ("Come scoglio"). The men are thrilled, but Alfonso warns them the bet isn't won yet; Ferrando blissfully reiterates his passion for Dorabella ("Un' aura amorosa").

Alone in their garden, the sisters unite in despair. Suddenly the men stagger in, pretending to have poisoned themselves. Alfonso and Despina run for a doctor while the ladies begin to waver: their pity for the newcomers will be their undoing. Now Despina returns, disguised as a doctor, using Dr. Mesmer's invention, the magnet, to draw out the poison. The men revive ("Dove son?"), but the girls angrily refuse to grant them a kiss.

## ACT TWO

Despina urges the sisters to relent and give in to their suitors ("Una donna a quindici anni"). Dorabella thinks they ought to, the reluctant Fiordiligi gives way, and they decide who will pair off with whom ("Prendero quel brunettino").

The young men have arranged a serenade in the garden. Seeing the wager through, Guglielmo pairs off with Dorabella while Ferrando woos Fiordiligi ("Ah lo veggio quell' anima bella"), who admits to herself that he has touched her heart ("Per pietà"), hoping her absent lover will forgive her. When the men compare notes, Guglielmo is glad to see Fiordiligi standing fast – or so he thinks – but Ferrando is dismayed that Dorabella has given into Guglielmo. His anger stirs Guglielmo, who comments on the waywardness of the fair sex ("Donne mie, la fate a tanti!"). Left alone, Ferrando expresses his love for Dorabella, though he feels betrayed ("Tradito, schernito").

On the terrace the sisters tell Despina they have lost their hearts—Fiordiligi with misgivings, Dorabella with enthusiasm. Alone, the troubled Fiordiligi decides to drag Dorabella off to join their sweethearts at the front.



Eavesdropping, Guglielmo is in ecstasy until Ferrando pursues the wager by threatening suicide, and Fiordiligi gives in to him. Now Guglielmo is furious, but Alfonso counsels forgiveness: that's just the way women are, he claims ("Tutti accusan le donne").

Now for a double wedding between the sisters and the "Albanians." Servants, musicians and guests salute the two couples as Alfonso brings in a notary – Despina in another disguise. Just as the ladies have signed the marriage contract, familiar martial strains outside draw

Alfonso to a window: the girls' former lovers are returning with their regiment. In panic, Fiordiligi and Dorabella push their intended husbands from the room and go more or less to pieces when the men reappear without their Albanian mufti. Ferrando and Guglielmo play their true identities to the hilt, storming at the ladies when the contract is discovered. But Alfonso reveals the disguises and advocates the triumph of reason over unrealistic expectations.



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# COSÌ FAN TUTTE

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The fifteenth of Mozart's operas, *Così fan tutte* dates from the final period in his life. With *Figaro* and *Don Giovanni* behind him and his three last symphonies recently completed, the composer had still ahead his clarinet concerto and last piano concerto, his *Requiem* and the motet *Ave Verum Corpus*; for the stage he was yet to undertake *La Clemenza di Tito*, his last opera seria, and *Die Zauberflöte*, his last German singspiel.

Legend has it that an actual Viennese scandal prompted Austrian Emperor Joseph II to commission *Così fan tutte*. To turn the story into a libretto he chose Lorenzo Da Ponte, peripatetic scholar, entrepreneur and erstwhile crony of Casanova. Da Ponte had already supplied Mozart with the texts for *Figaro* and *Don Giovanni*. Two years later, Mozart was dead; Da Ponte was destined to emigrate in 1805 to New York, where he spent the last thirty-odd years of his life.

When Lorenzo Da Ponte sketched his libretto for *Così* he had plenty of precedent on which to draw, the theme of the faithless woman being especially favoured in the eighteenth century. The name of Giovanni Battista Fagiuoli is forgotten, but he was a vastly successful playwright in Mozart's days, and it is a safe bet that Da Ponte read his most famous play, *L'Aver Cura delle Donne e Pazzia* (*Trying to Control Girls is Folly*). After him came Carlo Gozzi with *La Donna Serpente* (*The Snake Woman*) and *Re Cervo* (*King Stag*) (Hans Werner Henze wrote an opera on the subject, and to Gozzi we also owe the stories of Prokofiev's *The Love of the Three Oranges* and Puccini's *Turandot*). Carlo Goldoni, a more gifted contemporary of Gozzi's,

continued with *I Pettegolezzi delle Donne* (*Women's Gossip*) and *La Donna di Governo* (*The Intriguing Woman*). In short, Da Ponte, smart fellow that he was, availed himself of very current and very popular material touching the belief that "So do they all". Even the alternate title he gave the opera - *La Scuola degli Amanti* (*The School for Lovers*) is an obvious reference to Molière.

*Così's* premiere took place in Vienna's Burgtheater on January 26th 1790. The cast was a stellar one. The Fiordiligi was Da Ponte's mistress Adriana Ferrarese del Bene (probably here is the reason why the libretto refers to the two visitors to Naples as "ladies from Ferrara"). Mozart did not like her but admitted she "could sing very high and very low," and for her Susanna in the *Figaro* revival the previous year he had composed two replacement arias. Dorabella was sung by Louise Villeneuve, for whom Mozart had furnished three arias for interpolation into operas by Cimarosa and Martin y Soler. Dorotea Bussani, the first Despina, had been the first Cherubino in 1786. Her husband, Francesco Bussani, the Don Alfonso, was a friend of Mozart's, had staged *Der Schauspieldirektor* at the Schönbrunn Palace, Vienna in 1786, created the roles of Bartolo and Antonio, was the original Commendatore and Masetto in the Viennese production of *Don Giovanni* and was now nearing the end of his career. It may be for this reason that Mozart gave him no proper aria. Vincenzo Calvesi was Ferrando. Francesco Benucci, who sang Guglielmo, had been the first Figaro and the first Vienna Leporello.

As ill luck would have it, Joseph II died after *Così's* fifth performance, and

the period of mourning stopped its run. In the summer of 1790 it was given five more times, but then it ceased to please audiences, who were puzzled and even shocked by the libretto. Niemetschek, Mozart's second biographer, wrote, "Everywhere people wonder how that great mind could lower itself to waste its heavenly melodies on so feeble a concoction of text." The *Journal der Mode* called the opera "the most stupid stuff in the world". Frequent attempts were made to rescue the work by "improving" the libretto and adapting it to nineteenth-century taste, or by substituting an altogether new text. Over twenty such attempts are known in German alone: one would not have recognised *Così* under such titles as *Weibertreue, oder die Mädchen sind von Flandern* (Womens Fidelity, or The Girls from Flanders) or *Die Zwei Tanten aus Mailand, oder Die Verkleidungen* (The Two Aunts from Milan, or The Disguises).. In Paris the music was grafted onto a libretto taken from *Love's Labour's Lost*. In London a truncated version appeared as *Tit for Tat, or The Tables Turned*. This arrangement, by William Hawes translated by S.J. Arnold, was produced at the Theatre Royal, Hawkins Street, Dublin on Wednesday April 13th, 1831 but only lasted four performances. *Così* had been the first Mozart opera to reach Dublin when, with Michael Kelly as Stage Manager, a company of Italians from the Kings Theatre, Haymarket in London performed the work at the Theatre Royal, Crow Street on 31st August, 1811.

Nothing helped. While *Figaro*, *Don Giovanni* and *Die Zauberflöte* continued their worldwide triumphs, and though a few appreciated *Così*'s music, the opera led a now and then existence, never popular at the box office. Richard Strauss

as a young conductor was the Siegfried who awakened the sleeping beauty to new life, though he first gave it in German, which ought to be prohibited by law. He conducted it so irresistibly and appeared so ardent a champion that early in our century it began to be understood. Audiences began to relax and have fun, accepting the buffoonery for what it is but feeling as well its serious dramatic import – could the mature Mozart ever be anything but a great dramatist? – and its exquisite tenderness. At the end of the opera Don Alfonso appeals to 'reason'. We no longer live in the Age of Reason, but at least we can accept it without puritan indignation. *Così* has rightly come to be regarded as a delight of a music drama, a matchless union of situation, voice and orchestra, which persuades us to love those girls even though they are inconstant – or because they are.



Lorenzo da Ponte



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# ANXIOUS HARMONY

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In great comedy the convention of gaiety is from time to time in danger. Some critics get quite nervous about the fact, and begin to wonder if this is really comedy anymore. Mozart's *Così fan tutte*, for instance. That one of the ladies begins to fall in love in earnest and to sing with genuine passion has caused raised eyebrows. Isn't it a violation of comic convention? I would ask, rather: is it not one of the things that lift *Così fan tutte* above the innumerable works in which convention is not violated?

- Eric Bentley, *The Life of the Drama*,  
Atheneum 1964

We know that Beethoven found Da Ponte's librettos for Mozart frivolous. We also know that later romantics, Romain Rolland for one found the early scenes in Beethoven's *Fidelio* frivolous. Yet without the early scenes there is no conventional frame for Beethoven's great moments. And in *Così fan tutte*, unless we first see Fiordiligi as "frivolous" how can we appreciate what happens to her?

This sense of change in the characters - this sense of characters whom, like people in real life, we can never quite encompass - gives *Così* a reality all its own. It is a sense that comes largely from the music. True, Da Ponte keeps us entertained by amusing lines and ingenious turns of plot, but it is Mozart who makes us *feel* what the pupils in this School for Lovers are learning.

Not all the characters change. A figure such as Despina is pure convention, a commedia dell'arte soubrette in the long line leading from Serpina in *La Serva Padrona* to the Adele of one Strauss and the Zerbinetta of another.

Similarly, there is no real change in the complacent Dorabella between her first aria, a spoof of "raging" opera seria histrionics, and her last, in which she voices capricious thoughts that would not be out of place coming from Carmen nearly a century later.

However, Mozart ennobles the comic-opera idiom as early as the quintet of parting in Act 1 and the subsequent trio about gentle breezes, marked by measured, heartfelt lines and exquisite orchestration. The departure from tradition is more striking in the canon quartet (shades of *Fidelio*!) near the end of the opera, where Da Ponte indicates simply an ensemble followed by an aside. By having the other three characters sing the same words to the same music, one after the other, Mozart heightens the effect of Guglielmo's grumbling about their dishonesty. We feel all sorts of things about Guglielmo - a temperament that dares to break with convention, an impulsive man upset by his firm-minded sweetheart's infidelity, perhaps even the age-old dilemma of whether happiness in love lies with the challengingly different or the reassuringly familiar, "just like the girl that married dear old Dad."

It seems fitting that the baritone, the swaggering man of action, should be undeceived later than the more thoughtful Ferrando and should resent it longer. It also seems fitting that the ladies, in pairing off with their new lovers, should each betray a regressive longing for a mate who is more like herself. "I will choose the handsome dark one" (Guglielmo), Dorabella, traditionally dark as well as deeper-voiced, leads off in the Ruth and Thomas Martin translation. She's not bothered about her

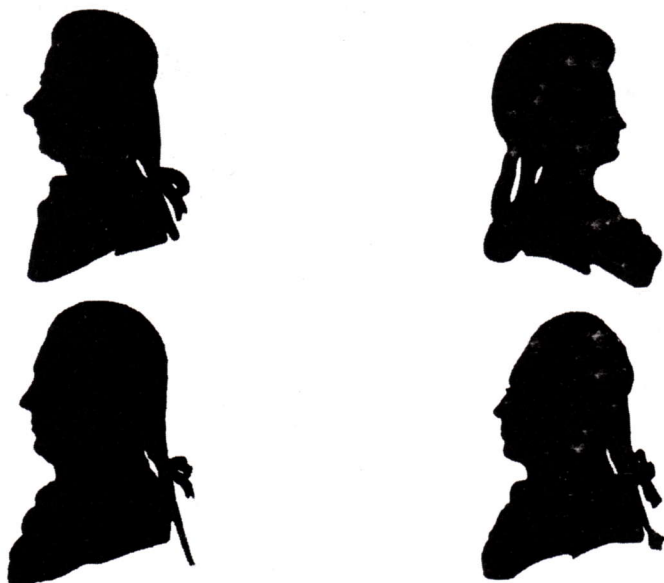
prospective “innocent diversion,” come what may. Fiordiligi follows suit with “I myself prefer the blond one” (Ferrando). But she is disturbed about what may happen; anxious harmonies in the recitative before her Act 11 “rondo” tell us as much.

This aria of hers, in which she begs forgiveness from her absent fiancé, is quite different from the one in Act I. Between them Fiordiligi has softened from a woman like stone (“Come scoglio”) to a vulnerable, remorseful creature, her audacious vocal leaps of a tenth and a thirteenth yielding, at least initially, to the simplest kind of chordwise pattern (“Per pietá, ben mio”) – a melody Beethoven or Schubert might have dreamed up. (Later in the aria, it is true, she reverts to type.)

And what of Don Alfonso? What is his real role in this opera? Unless you disagree with Milton’s dictum that virtue

which has not been tested is not virtue at all, then you must admit that the lesson taught by Don Alfonso serves a purpose, whatever his own purpose in teaching it. There may be a double standard at work in his little song ending with the words “Così fan tutte” – after all, though the women in this opera are maligned for being unfaithful, it is the men who are deceitful – but there’s also wisdom in his advice that the men accept the women as they are rather than putting them on a pedestal.

The older character is usually portrayed as a worldly-wise cynic, not unlike the Vicomte de Valmont in Choderlos de Laclos’ 1782 epistolary novel *Les Liaisons Dangereuses*. (Laclos was inspired by the epistolary novels of Samuel Richardson, one of which, *Pamela*, was the source of a Niccolò Piccinni opera, *La Buona Figliuola*.) But in the Jonathan Miller production of



Silhouettes by Löschenkohl of the singers who created four of the principal roles in Vienna, 1790: Francesco Benucci (Guglielmo), Dorotea Bussani (Despina), Vincenzo Calvesi (Ferrando) and Francesco Bussani (Don Alfonso)



*Così fan tutte* filmed for the BBC in 1986, with Ashley Putnam and Thomas Hampson, Don Alfonso is a rationalist philosopher coolly carrying out an experiment: the libretto identifies him as "an old philosopher."

Mozart saves his most blandishing accents for the moments when characters sing about their "true" lovers, usually in absentia. In this respect he appears to come down squarely on the side of conventional morality. But there is one climactic exception: when Fiordiligi is on the point of leaving to rejoin Guglielmo, disguised as a soldier in one of his own uniforms, Ferrando interrupts her with the telling words "Always obey your heart's true feeling," to a melody—an arching little phrase only eight notes long, but trailing parallel triads that tug at the heart—that foreshadows one of the sublime moments in *Die Zauberflöte*, the march of the priests at the start of Act II. The music has that tone of "secular awe" characteristic of Mozart's final period and anticipatory of Beethoven. If this is Ferrando's trump card, it is also Mozart's.

Donald Jay Grout has written that in *Die Zauberflöte* Mozart saw "an expression. . . of the same great ethical ideal of human ennoblement through enlightened striving in brotherhood which exercised such power over men's minds at the time of the French Revolution and which later inspired the Ninth Symphony and the second part of *Faust*." Yet nineteen months earlier we find Mozart using similar means to the end of aiding a false lover in his conquest of a woman's virtue. Evidently this was a composer who placed dramatic truth on the same plane as an ethical ideal. Faced with the need to convey emotions capable of making a principled woman capitulate, he chose the best arrow in his quiver.

At the conclusion of the opera, in place of the conventional happy ending, modern directors often have the two couples looking uncertain and bemused as they go through the motions of being reunited with their original lovers. It is as if something had surfaced that leaves them forever changed – and leaves us uneasy. The vibrations last long beyond the final notes, probing as they do the very wellsprings of fidelity and attraction. But of course in the eighteenth century what began as a comedy could not be made to end on such an equivocal note, even by Mozart. So after melting parallel thirds from the ladies which no man could resist, the opera ends with a salute to Reason.

"The [mid-'30s] productions of *Così fan tutte* in English at Sadler's Wells have been the first since Mozart's day, in any country, to achieve really popular success," wrote Edward J. Dent, the English scholar. "Mozart has never enjoyed much success in Italy.... The compatriots of Schumann and Wagner have never wished to make fun of sentimentality, especially when associated with classical music; woman was an ideal that ought never to be made ridiculous." The pendulum had swung from one extreme to the other.

In a day when *Women Are Like That* strikes us as a sexist title, perhaps it is humanity itself that seems frail and deserving of sympathy. Far from laughing at Fiordiligi, we tend to empathize with her plight.

Sympathy for a woman's suffering: here is an emotion even Beethoven could approve of. But then, Beethoven never met the woman of his dreams – or if he did, he never married her. His ideal was never put to the test.

Frank Merklings  
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from *Opera News*



*Sadler's Wells Opera, 1944 (Peter Pears, centre, as Ferrando)*

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Anne Harte  
David Clark

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Dan Cornford  
Neil Martin  
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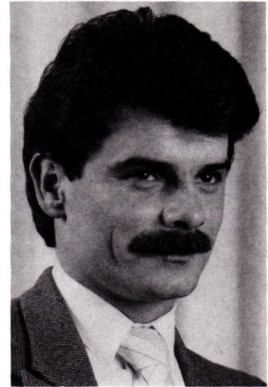
Is in her fourth season as Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90. Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, repetiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a "golden voice" of Radio 3 until last year, she became Artistic Director for Classical Productions London (touring arena productions of *Tosca* and *Carmen* originating at Earls Court), was Artistic Consultant for the 1992 London Opera Festival and has just been appointed Director of the Royal Danish Opera in Copenhagen.



### DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years.

After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered more than thirty of the Company's productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



### STUART HUTCHINSON – Chorus Master

Studied at Cambridge and the Royal Academy of Music; conducting studies followed with Bernstein and Pritchard. Engagements as conductor include – *The Threepenny Opera* (Scottish Opera); *Il Matrimonio Segreto* (RAM); Guest Musical Director Scottish Ballet – *Giselle*, *I Vespri Siciliani*, *Barocco* and *Troy Game*; *Bitter Sweet* and *The Mikado* (NSWO); *Aspects of Love*, *On Your Toes* and *Alice in Wonderland* – all West End; *Oliver!* (NYMT/Royal Opera). Posts held include Music Director Morley College Opera (1986-90), Head of Music for Buxton Festival Opera and MD/Composer to Jonathan Miller's Old Vic Company. He has also worked on the music staff of ENO, Opera North, Opera 80 and as Chorus Master for Wexford Festival Opera.

Recordings include James Galway with the National Philharmonic Orchestra; BBC Radios 3 and 4 and Classic FM. Stuart has composed the music for the recent BBC serialisations of *Little Women* and *Good Wives*. Following his recent debut with ENO conducting *Carmen*, has been invited to work with the company during the 1993/4 season.





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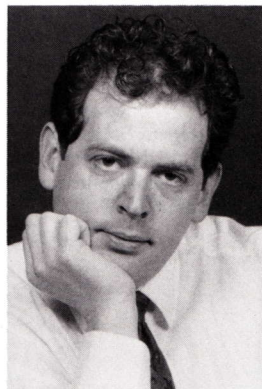
### SIMON JOLY—Conductor (UK)

Simon Joly is conductor of the BBC Singers with whom he has conducted a wide choral repertoire including Prom performances of Stravinsky's *Les Noces* and Steve Reich's *The Desert Music* and concerts in Frankfurt, Helsinki and the Warsaw Autumn Festival. Amongst orchestral work, he has conducted the R.P.O., the BBC's Philharmonic, Welsh and Concert Orchestras, the Ulster Orchestra, the Bournemouth Sinfonietta, London Mozart Players among others. Recent performances with the BBC Symphony Orchestra include Franck's *Psyche*, Debussy's *The Martyrdom of St. Sebastian*, Henze's *The Raft of the Medusa* and Walton's complete *Christopher Columbus*. Opera includes Weill's *Mahagonny*, Gazzaniga's *Don Giovanni*, Busoni's *Turandot* and Maw's *The Rising of the Moon* at Wexford; *The Bartered Bride* at ENO and *Peter Grimes* for DGOS Opera Ireland. BBC opera includes rarities: Brand's *Maschinist Hopkins*, Wagner-Regeny's *Burghers of Calais* and Weber's early *Peter Schmoll*. Future plans include performances of *Peter Grimes* in Copenhagen.



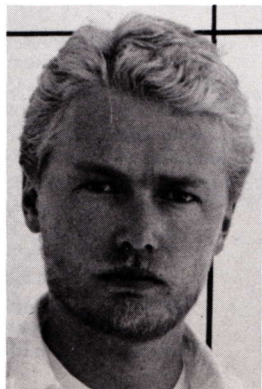
### DIETER KAEGI – Director (Switzerland)

Born Zurich. Studied Musicology and German Literature at University of Zurich and Paris. Professional debut as an assistant director with the English National Opera in 1980, then until 1984 assistant director with Zurich Opera. Worked on productions in Paris, Geneva, Lausanne, Nice, Lisbon, Venice, Bologna, Munich, Salzburg Festival, etc. In 1986 he joined the staff of the opera in Dusseldorf where he was involved with numerous productions and where he was teaching drama to the young singers of the company. 1989 he was engaged as Assistant to the Artistic Director of the Monte-Carlo opera and since 1989 he has been Director of Productions at the Aix-en-Provence Festival. Recently he has directed productions in Germany, France and Italy, as well as *Don Giovanni*, and *Così fan tutte* in Washington D.C., *Carmen* in Lisbon, *Bohème* in Toronto and *Faust* in Wiesbaden, Germany. Forthcoming productions: *The Merry Widow* in Strasbourg and *Fidelio* in Copenhagen.



### BRUNO SCHWENGL – Designer (Austria)

A native of Salzburg, Schwengl designed *Lucia di Lammermoor* for DGOS Opera Ireland's 1991 Winter season. Other collaborations with *Lucia* director Francesca Zambello include productions of Bellini's *Beatrice di Tenda* at the Teatro la Fenice in Venice, *Gli Orazi ed i Curiazi* and *Ariadne auf Naxos* at the Teatro dell'Opera in Rome, *Oedipus* by Wolfgang Rihm for Santa Fe Opera Festival, *Les Troyens* at the Los Angeles Music Centre, *War and Peace* and *Gianni Schicchi* for Seattle Opera (*War and Peace* was shown recently on BBC Television); *The Sorrows of Young Werther* for Santa Fe Opera Festival, *Il Pirata* Bellini for Opernhaus Zurich and Theatre Municipal Lausanne. They will also work together on Tchaikovsky's *Cherevichky* for this year's Wexford Festival Opera. For Dieter Kaegi he has designed *Faust* at Wiesbaden and last spring's *Martha* in Dublin.



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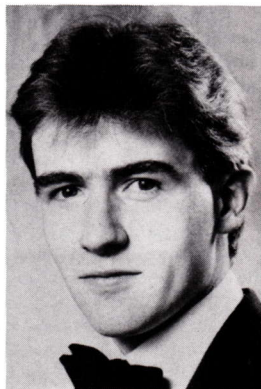
### DAVID COLMER – Lighting Designer (UK)

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including *Happy End*, *Playboy of the West Indies*, *King Lear*, *Peer Gynt*, *Mephisto*, *The Crucible*, *Twelfth Night*, *The Oedipus Plays* and *The Duchess of Malfi*. West End productions include *Confusions*, *Alice's Boys* and *West*. David has also designed lighting for the Tricycle Theatre including *Burning Point*, *Trinidad Sisters*, *Great White Hope*, *Pentecost*, *The Hostage*, *A Free Country* and *Once a Catholic*. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include *Orlando*, *Così fan tutte*, *Marriage of Figaro* for Opera 80, also *Die Fledermaus*, *Carmen*, *Threepenny Opera* and Billie Holliday's *All or Nothing at All*. The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in Libya. This is his third season as lighting designer for DGOS Opera Ireland.



### ALEX COLLINSON – Repetiteur/Harpsichord Continuo (UK)

He was born in Somerset. He studied at the Royal College of Music under Phyllis Sellick, Ruth Gerald and Robert Sutherland and won numerous prizes. In 1989 he was offered a place as Repetiteur at the National Opera Studio, under sponsorship from the Friends of Covent Garden, and the Radcliffe Trust and was pianist/M.D. for Scottish Opera-Go-Round's production of *Eugene Onegin* the following year. Concerts include the Portsmouth Festival, Southwark Cathedral, Lyric Theatre, Hammersmith, Netherlands, Radio London and Radio Scotland. He has participated in Masterclasses with Paul Hamburger, the Britten-Pears School, and Katia Ricciarelli and played for the Kathleen Ferrier, Maggie Teyte and Britten-Pears competitions. He has also worked with Court Opera, Opera Box, Regency Opera, Opera Factory, *La Scala di Seta* for the Queen of Spain in Madrid, *Mr. Cinders*, King's Head Theatre, *Miss Saigon* in London's West End and the Wexford Festival (1991 and 1992).



### MARY CALLAN CLARKE – (Ireland) Despina

Born Galway, studied University College, Dublin, Dublin College of Music with Veronica Dunne and the Royal College of Music. Roles include Agathe *Freischütz*, Gilda *Rigoletto* and Mimi *La Bohème* for Welsh National Opera; Karolka/Barena *Jenůfa*, Despina *Così fan tutte* for Scottish Opera. Other roles include Adina *L'Elisir d'amore* for Waterford Festival; Sandrina *L'infidela delusa* for RTE; Rowena (Marschner's *Der Templer und die Jüdin*) at the Wexford Festival. Also appears frequently on the concert platform.

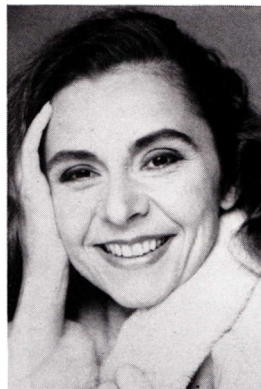




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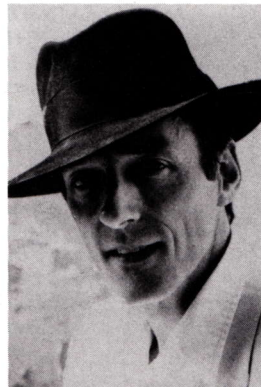
### MARIETTE KEMMER – Soprano (Luxembourg) Fiordiligi

Studied singing and cello at Luxembourg Conservatoire and later at the Rheinland National College of Music in Dusseldorf. She then went to the Opera Studio of the Theatre Royal de la Monnaie in Brussels. Mariette Kemmer's repertoire includes *Ilia*, *Donna Elvira*, *Fiordiligi*, *Marguerite Faust*, *Antonia Les Contes d'Hoffmann*, *Mimi*, *Liu*, *Tatyana*, *Pamina* and the Countess in both *Le Nozze di Figaro* and *Capriccio*. Engagements have taken her to the Vienna Staatsoper, Munich, Hamburg, Berlin, Stuttgart, Zurich, Geneva, Brussels, Basle, Berne, Lausanne, Nurnberg, Nice, Nancy, Nantes, Montpellier, Verona, Strasbourg, Rennes, Avignon, Tours, Liege, Antwerp and the Festivals of Aix-en-Provence, Bregenz and Wexford. She previously sang Micaela in *Carmen* for DGOS Opera Ireland.



### ERIC ROBERTS – Baritone (UK) Don Alfonso

Born in North Wales, Eric Roberts won a scholarship to study singing at the Royal Manchester College of Music. His operatic debut was as Papageno in *The Magic Flute* with Welsh National Opera. Subsequent roles have included Guglielmo in *Così fan tutte*, Falke in *Fledermaus* and Shekalov in *Boris Godunov* with W.N.O.; Mountarat in *Iolanthe*, Tobias Mill in Rossini's *Marriage Contract*, televised for S.T.V., Trinity Moses in Weill's *Mahagonny*, Redburn in *Billy Budd* and Dr. Bartolo in *Il Barbiere di Siviglia* for Scottish Opera; the Mayor in *Christmas Eve*, and *Pacific Overtures* for English National Opera; Don Alfonso in *Così fan tutte*, Jupiter in *Orpheus in the Underworld* and Don Isaacs in Gerard's *The Duenna* for Opera North. Over the last two years, he has sung the role of Professor Higgins in *My Fair Lady* for Opera Omaha, Ko Ko in *The Mikado* in Los Angeles and Edmonton in Canada, Dr. Bartolo in *Il Barbiere* with the Lyric Opera of Queensland, Zulma in *L'Italiana* and Col. Frank in *Fledermaus* in Dublin and has just returned from singing the title role in *Eugene Onegin* with Opera Omaha.



### YVONA SKVAROVA – Mezzo-Soprano (Czechoslovakia) Dorabella

Graduated from the Prague Conservatory in 1986 having won Third Prize in the Dvorak Competition in Karlovy Vary in the previous year. From 1986 to 1988 she was a soloist at the Tyl Theatre in Plzen and after winning prizes in the Mikulas-Trnavsky and the Hradec nad Moravici Competitions and attending interpretation classes in Bayreuth she joined the National Theatre in Prague in 1988 and the State Opera in Prague in 1991. Her repertoire includes *Isabella L'Italiana* in Algeri, the title role in *Mignon*, *Olga Eugene Onegin*, *Pauline The Queen of Spades*, *Cherubino*, *Dorabella*, *Sextus La Clemenza di Tito*, *Suzuki Madama Butterfly*, *Frau Reich Die Lustigen Weiber von Windsor* and *Orlovsky Die Fledermaus*. Next season she will sing Octavian in the new production of *Der Rosenkavalier* in Regensburg.

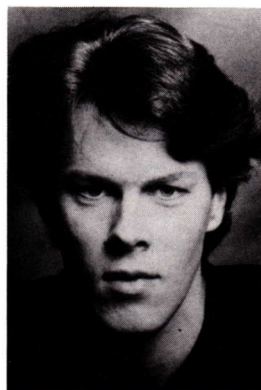


## BIOGRAPHIES

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### PAUL WHELAN – Bass-Baritone (N.Z.) Guglielmo

Studied at the Wellington Conservatoire and the Royal Northern College of Music. He is currently studying with Robert Alderson. Operatic engagements have included Schaunard *La Bohème* for Stuttgart Opera, the Vicar Albert Herring for Opera 80, First Soldier *Salome* at the 1989 Edinburgh Festival and roles in *Death in Venice* for Glyndebourne Festival. Future plans include Masetto *Don Giovanni* in Bordeaux, Demetrius in Britten's *A Midsummer Night's Dream* for the Australian Opera and in Tourcoing, Montpellier, Nîmes and Bordeaux, Flint *Billy Budd* for Geneva Opera, his Welsh National Opera debut as Timur in *Turandot* and his Scottish Opera debut as Figaro in *The Marriage of Figaro*. Recent concert engagements have included Nielsen's Symphony No 3 with the CBSO under Simon Rattle, the role of Bonze in concert performances of *Madama Butterfly* under Kent Nagano, Herbert Howells' *By the Rivers of Babylon* with the ECO and Handel's *Messiah* under Sir Yehudi Menuhin in Russia, with the London Mozart Players and under Sir Charles Farncombe at the Royal Albert Hall.



### KIP WILBORN – Tenor (USA) Ferrando

Began this past season with a return to the San Francisco Opera for Ivanov in *War and Peace*, followed by Seattle Opera for Jacquinio in *Fidelio*, Las Vegas Opera for Tamino in *Die Zauberflöte*, Houston Grand Opera for Beauty and the Beast, Opera Omaha for *Don Giovanni*, his European debut in Dublin as Lionel in *Martha* and Atlanta Opera for *Lucia di Lammermoor*. 1992/93 engagements include returns to Seattle for Almaviva in *Il Barbiere di Siviglia* and Pelleas in *Pelleas et Melisande*, the 1992 Wexford Festival for *Gli Equivoci*, *Carmina Burana* with the Chautauqua Symphony and the Houston Grand Opera for Lysander in *A Midsummer Night's Dream*. Future seasons include Houston for David in *Meistersinger* and Sam in *Street Scene*, the Atlanta Opera in *Don Giovanni* and a Utah Opera debut in *Die Zauberflöte*. In 1991/92 he sang at the San Francisco Opera in *Il Ritorno d'Ulisse in Patria*, Massenet's *Don Quichotte* and Strauss' *Capriccio*, later singing Tamino with Tulsa Opera, Don Ottavio with Knoxville Opera and Alfredo in *La Traviata* with Arkansas Opera.



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# DGOS OPERA IRELAND PRODUCTIONS 1941-1993

Dates indicate the first and most recent DGOS Opera Ireland productions.

<b>Salvatore Allegra</b>		<b>Charles Gounod</b>		<b>Camille Saint-Saëns</b>	
Ave Maria	1959	Faust	1941, 1980	Samson and Delilah	1942, 1979
Medico suo malgrado	1962	Roméo et Juliette	1945		
<b>Michael W Balfe</b>		<b>George F Handel</b>		<b>Bedřich Smetana</b>	
The Bohemian Girl	1943	Messiah	1942	The Bartered Bride	1953, 1976
<b>Ludwig van Beethoven</b>		<b>Engelbert Humperdinck</b>		<b>Johann Strauss</b>	
Fidelio	1954, 1980	Hansel and Gretel	1942, 1982	Die Fledermaus	1962, 1992
<b>Vincenzo Bellini</b>		<b>Leoš Janacek</b>		Der Zigeunerbaron	1964
La sonnambula	1960, 1963	Jenufa	1973		
Norma	1955, 1989	<b>Ruggiero Leoncavallo</b>		<b>Richard Strauss</b>	
I Puritani	1975	I Pagliacci	1941, 1973	Der Rosenkavalier	1964, 1984
<b>Benjamin Britten</b>		<b>Pietro Mascagni</b>		<b>Ambroise Thomas</b>	
Peter Grimes	1990	L'amico Fritz	1952	Mignon	1966, 1975
		Cavalleria rusticana	1941, 1973		
<b>Georges Bizet</b>		<b>Jules Massenet</b>		<b>Peter Ilich Tchaikovsky</b>	
Carmen	1941, 1989	Manon	1952, 1980	Eugene Onegin	1969, 1985
Les pêcheurs de perles	1964, 1987	Werther	1967, 1977	The Queen of Spades	1972
<b>Gustave Charpentier</b>		<b>Wolfgang Amadeus Mozart</b>		<b>Giuseppe Verdi</b>	
Louise	1979	Così fan tutte	1950, 1984	Aida	1942, 1984
<b>Francesco Cilea</b>		Don Giovanni	1943, 1990	Un ballo in maschera	1949, 1992
Adriana Lecouvreur	1967, 1980	Idomeneo	1956	Don Carlos	1950, 1985
<b>Domenico Cimarosa</b>		Il Seraglio	1949, 1964	Ernani	1965, 1976
Il matrimonio segreto	1961	Le nozze di Figaro	1942, 1991	Falstaff	1960, 1977
		The Magic Flute	1990	La forza del destino	1951, 1973
<b>Claude Debussy</b>		<b>Jacques Offenbach</b>		Macbeth	1963, 1985
Pelléas et Mélisande	1948	Tales of Hoffmann	1944, 1979	Nabucco	1962, 1986
<b>Gaetano Donizetti</b>		<b>Amilcare Ponchielli</b>		Otello	1946, 1981
Don Pasquale	1952, 1987	La Gioconda	1944, 1984	Rigoletto	1941, 1987
L'elisir d'amore	1958, 1987	<b>Giacomo Puccini</b>		Simon Boccanegra	1956, 1974
La Favorita	1942, 1982	La Bohème	1941, 1987	La Traviata	1941, 1989
La Figlia del		Gianni Schicchi	1962	Il Trovatore	1941, 1988
Reggimento	1978	Madama Butterfly	1942, 1990		
Lucia di Lammermoor	1955, 1991	Manon Lescaut	1958, 1991	<b>Gerard Victory</b>	
		Suor Angelica	1962	Music Hath Mischief	1968
<b>Friedrich von Flotow</b>		Tosca	1941, 1990		
Martha	1982, 1992	Turandot	1957, 1986	<b>Richard Wagner</b>	
<b>Umberto Giordano</b>		<b>Licinio Refice</b>		The Flying Dutchman	1946, 1964
Andrea Chénier	1957, 1983	Cecilia	1954	Lohengrin	1971, 1983
Fedora	1959	<b>Gioacchino Rossini</b>		Tannhäuser	1943, 1977
<b>Christoph W Gluck</b>		Il barbiere di Siviglia	1942, 1991	Tristan und Isolde	1953, 1964
Orfeo ed Euridice	1960, 1986	La Cenerentola	1972, 1979	Die Walküre	1956
		L'Italiana in Algeri	1978, 1992	<b>Ermanno Wolf-Ferrari</b>	
				Il segreto di Susanna	1956

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